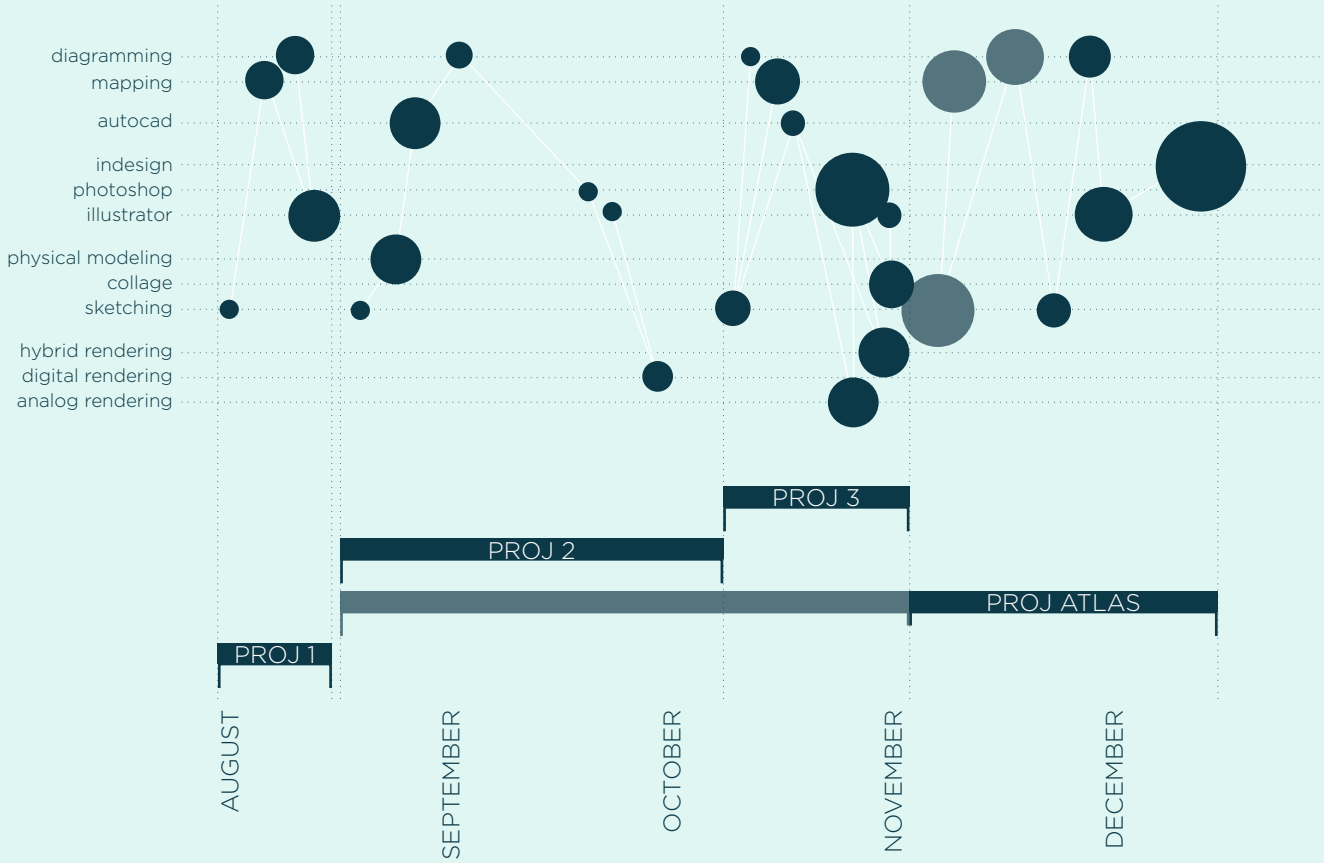
LARCH 2410/6410_WORKSHOP I
FALL 2014 / CHERAMIE and TROTT



COURSE OVERVIEW

Ours is a discipline of making, one that relies on tools to realize our vision and to effectively make visible our thoughts, analysis, and solutions. ***The things we make*** serve as the words and punctuation that constitute our language. But, unlike the spoken word, the made word requires a medium. To that end, design education must cultivate two major arcs within the beginning designer. The first, to be explored in studio, is design thinking - the explorative work that transforms thought to space, space to construct. The second, and the focus of this course, is communication. To communicate an idea, each designer must work in concert with tools to draw forth a representation of thought, design, or conceptualization. Quite different from"divining" a creative act, the relationship between a craftsman and tools implies a lifetime commitment to understanding the nuances, limits, and performative capacity of the tool, the eye, and the hand.

This course, Tools I, will introduce a first set of tools and a first round of communicating. The assignments will focus on 4 types of visualizing:

visualizing DATA
visualizing FORM
visualizing PROCESS
visualizing NARRATIVE

Every good craftsman conducts a dialogue between concrete practices and thinking. This dialogue evolves into sustaining habits, and these habits establish a rhythm between problem solving and problem finding.

Richard Sennett

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COURSE OVERVIEW

In this course we will explore a set of tools that are fundamental in the design disciplines. We will examine their history within design, their typical applications in landscape architecture, and their potential range. ***The course will provide a basic introduction to each tool - not an exhaustive how-to.*** In-class work will provide a theoretical framework for each tool and a short primer to introduce the basic operations. Out-of-class assignments will move beyond the basic commands, to explore a deeper range for each tool and possible symbiosis between digital and analog tools.

COURSE OBJECTIVES

- To introduce a basic set of tools common to design disciplines, specifically landscape architecture.

- To provide a foundational familiarity with the common uses of these tools as a means of opening the door to interpretation and individual specification.

- To explore and identify overlaps, sympathies, and performance enhancements that become possible through the selective combination of tools.

COURSE STRUCTURE

Field Log
Each week (beginning on 01 September) you will be expected to collect data specific to how you use space. This first portion of this work will be self-directed and the second half will be complemented by tutorials and workshops.

Lectures and Projects
The semester will be comprised of four projects: data, form, process and narrative. Each new project will be introduced with a lecture to outline the history and basic application of the tools needed to complete the project. Projects will be completed largely outside of class time.

Labs
Lectures will be followed by short workshop-style tutorials with in-class exercises to familiarize students with the basics.

PROJECTS

Project 01 [Visualizing Data]
We will extract, organize, and display key data from our own histories (where we've lived, how we've occupied our time, with whom we've shared major and minor events). *Sketching, Illustrator*

Project Atlas [Visualizing Narrative]
We will collect data over the course of 15 weeks about the spaces we frequent, the routes we take between spaces, the modes of transportation we engage, the activities that consume our time, the tools and materials we use, and the interactions we share with those around us. This seemingly normal information will be designed to reveal unexpected narratives about our connections to place. *Sketching, Precision Drafting, Mapping, Diagramming*

Project 02 [Visualizing Form]
We will study a series of landforms (e.g. sinkhole, glacier, drumlin) and the dynamic forces that construct them. This will serve as a point of departure for exploring precision drawing and modeling and introduce techniques for diagramming change over time. *Physical Modeling, Precision Drafting, Diagramming, Digital Rendering*

Project 03 [Visualizing Process]
We will study operative landscapes (e.g. mines, farms, quarries) and the actions taken to manipulate the materials and ecologies of these places. This will allow us to explore the dynamic properties of landscape, with an emphasis on atmosphere, time and material transformation. *Sketching, Diagramming, Mapping, Hybrid Rendering*

TOOL [noun]

a hand-held device that aids in accomplishing a task; the cutting or shaping part in a machine

something (as an instrument or apparatus) used in performing an operation or necessary in the practice of a vocation or profession; an element of a computer program (as a graphics application) that activates and controls a particular function

one that is used or manipulated by another

We cover the universe with drawings we have lived. These drawings need not be exact. They need only be tonalized on the mode of our inner space.
GASTON BACHELARD

COURSE HOURS

MW 910-1055 259 or 430 Knowlton Hall

ATTENDANCE AND LATE WORK

Attendance at all scheduled class times is required. There is a clear correlation between attendance and one's success in the class. Excuses will be granted only for serious personal illness, family emergencies, a death in the immediate family or other circumstances by approval of the instructor or section head (doctor's excusses should be presented to the instructor). Permission must be received from the instructor prior to missing a class or submitting late work. A student may be warned email after the first unexcused absence. Two unexcused absences results in the lowering of a student's grade by one letter grade. Additional absences is grounds for dismissal. Attendance and participation at all reviews in their entirety are required. Absences from such presentations without a valid excuse will result in the lowering of a student's grade by one letter grade. In order to be excused from class or any of the above requirements, a written explanation of the absence must be transmitted to the instructor by hand or email prior to the absence.

EVALUATION

Final grades are based on each student's process, performance, participation, craft, and initiative as demonstrated to the instructor during regular class meetings, assignments, and exercises.

Work Distribution:
Grades will be returned at the conclusion of each project and weighted according to the following scale:

Project 1	10%
Project Atlas	30%
Project 2	25%
Project 3	25%
Initiative and Effort	10%

Grading:
Grades will be issued based on two criteria, conceptual development and execution. The following metric will be used to establish grades:

- **A** Distinguished mastery of material, exceeding instructor expectations at all times
- **B** Good mastery of course material, occasionally exceeding instructor expectations
- **C** Acceptable mastery of course material, meeting all deadlines and deliverables
- **D** Minimally acceptable achievement
- **F** Failing

Incomplete Grades:
Students will only be given an Incomplete (I) if, for reasons beyond their control, they are unable to regularly participate in class or complete projects as scheduled. All circumstances/reasons must be documented and receive approval from course instructor, section head, and academic advisor prior to the last scheduled class meeting. If a student is given an incomplete they must complete all work, reviews, and/or presentations within the terms determined by the course instructor.

Project Archiving
Faculty reserve the right to archive student work for the purposes of accreditation, display, and/or future teaching use. All students are to provide the instructor with a digital record (CD/DVD, Dropbox or GoogleDrive links) of their project(s) at the end of the term. Files should be labeled accordingly:
termofcourse_coursenumber_studentname(last name_first name)_assignment_image sequence number.file type
ex. 14_F_6410_Cheramie_Kristi_Project2_model.jpg

You start by sketching, then you do a drawing, then you make a model, and then you go to reality—you go to the site—and then you go back to drawing. You build up a kind of circularity between drawing and making and then back again. This is very typical of the craftsman's approach. You think and you do at the same time. You draw and you make. Drawing...is revisited. You do it, you redo it, and you redo it again.

RENZO PIANO

INSTRUCTORS:

KRISTI CHERAMIE

Undergraudate Studies Chair
224 Knowlton Hall
cheramie.1@osu.edu

Office Hours: available by request

KARLA TROTT

270 Knowlton Hall
trott.16@osu.edu

Office Hours: available by request

UNIVERSITY POLICIES

Course Expenses:
Students are expected to cover cost of all necessary course expenses including modeling materials and printing costs.

Syllabus Changes:
Faculty reserve the right to modify, alter, delete, add, or otherwise change the contents of this syllabus at any time during the quarter upon proper notification to all students enrolled in the course.

Office Hours:
Regular office hours are scheduled throughout the quarter so that students may consult with the instructor about specific questions and/or issues they have related to course work, academic performance, professional advice, etc. It is appreciated, although not required, that students sign-up for individual meetings ahead of time. If a student simply "stops in" they should be prepared to defer to those students with prearranged meeting times.

Academic Misconduct:
The Student Code of Conduct http://studentaffairs.osu.edu/resource_csc.asp defines Academic Misconduct as:
Any activity that tends to compromise the academic integrity of the university, or subvert the educational process.
All students are required to review the code and understand the implications of a code violation. If there is any suspicion of academic misconduct, the faculty member/instructor will report the alleged violation to the Section Head and the Committee on Academic Misconduct http://oaa.osu.edu/coam/home.html for investigation and any further action. Other Misconduct includes damage to, alteration of or other improper use of University Equipment and Property. The facilities of Knowlton Hall are for your use, but they are also for the use of students who come after you. Please take appropriate care in your use of the facilities.

Sexual Harassment:
O.S.U.'s Sexual Harassment policy, which applies to all faculty, staff, and students, includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Students can file a complaint by contacting Student Judicial Affairs at 292-0748. Sanctions include reprimand, suspension, and dismissal from the University.

Students with Disabilities:
If a student requires accommodation for a disability, he or she should immediately arrange an appointment with the professors and the Office for Disability Services. At the appointment, the professors, disability counselors, and student can discuss the course format, anticipate needs and decide upon accommodations. Professors rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies.

Studio Behavior:
Students must work in the studio, because of the collaborative nature of research and the shared development of techniques. Students are responsible for keeping their areas clean, their floors free from obstructions, and all studio furniture in good condition and original location. All presentation materials must be removed from review spaces following reviews and all studio materials must be removed from the building at the close of every quarter. Students may, however, store material in their credenzas over winter and spring breaks. Studios are inspected on the last day of final exams – negligent students are subject to grade withholding and maintenance costs. Also note:

- The following items are prohibited in Knowlton Hall: non-KSA furniture, liquor, weapons, bicycles, skateboards, roller blades, and pets.
- The following tools are prohibited in Knowlton Hall: spray paints, foam cutter wands, welding devices, heat guns, and any flame or gaseous liquid device.
- The following safety compliances must be observed: electrical power cords cannot be connected in a series or extend over traffic areas; fire extinguishers must remain accessible and in full view; access to stairwells, corridors, and aisles must maintain a 44" clear width and handrails must be unobstructed.
- Building surfaces cannot be marked, anchored to, or penetrated.
- Installations may not occur in any part of the building except by permission of the KSA Building Coordinator.
- Power tools are restricted to the shop except when permission is granted by the KSA Building Coordinator.
- Loud noise is forbidden.
- Graffiti and vandalism are grounds for disciplinary action.

Student Safety:
Since Knowlton Hall is a 24/7 facility for our students and faculty, it is imperative that all safety procedures be followed. With regard to maintaining secured access after normal business hours, do not prop doors open. Maintain and secure your personal items in lockable storage or by other approved means. Work and study in a responsible manner so as not to create or provide potential fire/safety hazards in the building or its environs. If you observe such conditions, please report them to the building coordinator or the Director's Office.

Student Resources:
Other resources for students can be found at: http://studentaffairs.osu.edu/default.asp

MATERIALS, EQUIPMENT. SOFTWARE, TEXTS

MATERIALS

Course-specific materials:

- Sketchbooks
  - (1) 7.5 x 10 moleskine XL soft notebook
  - (1) 8.5 x 11 sketchbook (moleskine recommended but not required)
- 1-2 Reams of Plain Printer Paper (any 1 color or choice)

The following materials are on the studio supply list. Do not duplicate:

- T-square, Triangle, Scale
- Pencils, Erasers, Sharpeners
- Stonehenge Drawing Paper
- Xacto Knife, Blades, Scissors
- Glue, Tape

EQUIPMENT

Digital Camera
Drawing surface
Laptop (*)
Plotting Account with KSA
Woodshop Certification

SOFTWARE

Adobe Creative Suite
Photoshop, Illustrator, InDesign (After Effects recommended)
AutoCad
Autocad is available for free download at **www.students.autodesk.com**

REQUIRED TEXT

3-MONTH SUBSCRIPTION TO LYNDA.COM **

This will be your primary resource for all digital tools introduced in this course. You will be asked to complete tutorials IN ADVANCE of class sessions.

DIGITAL DRAWING FOR LANDSCAPE ARCHITECTURE

Bradley Cantrell and Wes Michaels
This handbook will supplement the digital tutorials and will be a helpful reference outside of class.

RECOMMENDED TEXTS

ENVISIONING INFORMATION
Edward Tufte

DRAWING THE LANDSCAPE
Chip Sullivan

Please be aware:
While this list aims to be comprehensive, additional materials may be necessary as the semester progresses.

UTRECT ART SUPPLIES
612 N High St
Columbus, OH
(614) 224-7708

BLICK ART MATERIALS
6486 Sawmill Rd
Columbus, OH
(614) 792-1900

MICHAELS
3680 Easton Market
Columbus, OH
(614) 475-4123

**** Laptops:***
While laptops are not explicitly required by KSA, it is highly recommended that you invest in your own machine at the beginning of graduate school. You will have 24-hour access to computer labs in Knowlton should you decide not to purchase a laptop.

***** Lynda.com Subscription:***
a 3-month subscription will cost you $75, comparable to most textbooks. Other options include sharing a subscription with a colleague (only one person can be logged in at a time) or checking out an access code from the Digital Union (each access code is good for 7 days and can be renewed each week).